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painters," and "Frère et Sœur," a young girl playing with a naked infant.

Casanova's principal picture is "Le Froc et l'Épée" (Gown and Sword), a thrilling incident in the defence of Paris in 1590, introducing two monks life size. A small painting by the same artist, called "A Barber's Shop," has been bought by Mr. Schaus, who has also purchased the fine picture by Benjamin Constant, called "The Day after the Victory," representing, with the magnificent interior of the Alhambra for a setting, Muley Hakim "contemplating a bevy of female captives, who, half naked and with dishevelled locks, stand before him waiting for him to make a choice for his harem. All around are heaped rich and gorgeous trophies of victory, brilliant stuffs, jewelled arms, glittering gold and silver plate. At the back is a portal giving access to the Hall of the Ambassadors. Every detail is painted with a finish, and yet a breadth most rare." Constant's other canvas is a large "Christ at the Sepulchre."

Berne-Bellecour exhibits "Manœuvre d'Embarquement," which was intended for the Salon of 1880, but it has only just been finished. It is his largest work, and perhaps his finest. "It represents a regiment of French cavalry embarking horses on a train. The train occupies the left of the picture. The soldiers, in their red and blue finery, are grouped together on the right. Helmets, sabretaches and other military paraphernalia strew the ground in the immediate foreground, and in the centre the horses are being led across a plank by a soldier into the open van prepared for their reception." Bonnat has a portrait of M. Puvis de Chavannes, which would seem to be rather characteristic of M. Bonnat's own style than of his subject. Georges Cain sends a spirited "Quarrel at a Café in the Palais Royal," an incident in the occupation of Paris by the allies of 1814: a German has knocked down an old French officer, several of whose countrymen are pressing forward to avenge him. Georges Clairin contributes a charming "Frou-Frou," a study of a pretty coquette, in white, with textures wonderfully executed (bought by M. Petit), and a weird spot in Brittany, overlooking the sea, with many figures of women and children. Dagnan-Bouveret, whose "The Accident," brought by Mr. Avery to this country two years ago, attracted so much attention in the Salon of 1880, sends his "Peasant Wedding," which is said to be even finer. Carolus Duran has a prosaic "Entombment of Christ;" Henri Gervex a powerful study in black and white of coal heavers, called "The Quays at La Villette;" Henner two paintings, "Little Bara, the Drummer Boy," and "Portrait of a Lady," both much out of his ordinary style and hardly worthy of his reputation; Manet a scene at the "Bar at the Folies Bergères," a disreputable pleasure resort which is quite a natural source of inspiration for this Zola of the brush; J. P. Laurens a picture which is to be engraved and is likely to be very popular—"Last Moments of Maximilian"—showing the unfortunate emperor at the reading of his death warrant. A. P. Roll sends "The Fête of the Fourteenth of July" as he saw it from the popular side—Détaille, it will be remembered, last year gave the Longchamps side of it.

De Neuville, Detaille, Meissonier, Madrazo, Gérôme, Bertrand, and Cormon are all unrepresented at the exhibition. M. Aubert has, in horrible contrast with his graceful "Breeze" just now mentioned, the "Noyades de Nantes, 1793," representing a terrible episode of the Revolution—the drowning of aristocrats in the Loire. M. Bramtot has a frightful "Ixion," nailed to the wheel, with blood streaming from feet and hands. M. Robie and M. Domfrique Rozier show, respectively, flowers and fruits, and grapes of astonishing excellence. Doré's paintings—Scotch landscapes—are not considered worthy of his reputation, but he is creditably represented by a bronze copy of his remarkable sculptured vase so much admired at the Exposition of 1878. Other notable sculptures are Auguste Cain's wild animal groups—a rhinoceros attacked by tigers, and a lion and lioness despatching their prey—Antonin Mercié's group recording the heroism of the town of Belfort, and Ernest Barrias' group symbolizing the defence of St. Quentin.

Among the American exhibits several pictures attract attention, more or less favorably. Mr. Bridgman tries his hand at a Millet subject, "Plantation de Colza" (Planting Rape), in which we are not surprised to learn he is less successful than in his portrayal of a "Roumanian Lady." Mr. Bacon has a souvenir of

Etretât called "Récit de Marin." It is a twilight scene on the sea-beach, with a group of fishermen and children gathered round a capstan listening to the yarns of a young sailor. W. P. Dana also goes to Etretât for a subject. Of course the view is given by moonlight, as is also his other picture, "Near Dordrecht." Miss Elizabeth Gardner sends "Daphnis and Chloe," a classic idyl, which, as it has been bought by Knoedler, will probably soon be seen here. So will Henry Mosler's Breton interior, "Les Accordailles," bought by Schaus. It is thus described: "A family meeting has been called for the purpose of discussing the wedding contract of a young Breton couple. The father of the bride—a dogged and avaricious old peasant—is obstinately arguing out an important money question with the mother of the bridegroom expectant, an excitable but not less grasping old lady, on the left of the composition. The table, as is customary on occasions like this in Brittany, is laid with the magnificent white cloth, which does duty indifferently as a table cover or a family winding sheet. In the centre sits a black-coated notary, writing. The young couple, who seem to care very little about such trifles as marriage settlements, are indulging in a lazy flirtation in the background. All the figures except the notary wear the picturesque Breton costume."

D. R. Knight has a village scene, showing "a poor woman in deep mourning, seated on a roadside doorstep, with bent head and sorrowful looks, grieving over some irreparable loss. A knot of laboring women have stopped to console her. In the background are a rustic cottage and children at play." John Sargent has two pictures—a portrait of a young lady in black, highly commended, and a Spanish interior with a woman dancing the Jaleo to the music of a number of black-robed musicians, which is said to be quite in the vein of Goya. E. L. Weeks, of Boston, exhibits two interesting souvenirs of travel in Morocco; J. D. Strain two pictures of children; C. P. Pearce, "The Arab Goldsmith;" Edward May, a portrait of the Earl of Uxbridge; Ward de Lancey, a village blacksmith gossiping; Miss Dobson, an ambitious "Moses on Mount Sinai," very queer as to his anatomy; Walter Gay, two paintings both highly commended, especially the one entitled "The Knife Grinder;" G. A. Donaho, an autumn effect in the Forest of Fontainebleau; Frank Boggs, a return of fishing smacks at Dieppe at early morning, and a view of the "Place de la Bastille," which is highly praised; W. A. Coffin, a portrait of himself, and W. Dannat, a pupil of Munkacsy, sends a picture called "After Mass," showing "a group of picturesque Spanish peasants gathered around a table in a cottage listening to the old village curé reading the news of the day."

THE FRENCH WATER-COLOR EXHIBITION.

THE Society of French Water-Color Painters, which held its fourth exhibition in Paris last February and March, numbers only twenty-one regular and twelve honorary members, but such eminent names as those of Doré, Detaille, Vibert, Worms, Jacquet, Heilbuth, Isabey, and the two Leloirs, make ample amends for the shortness of the list. Alexandre Dumas is the most distinguished of the honorary members, but that did not prevent Jacquet from portraying him in the recent exhibition in the unflattering guise of a Bagdad Jewish stallkeeper. The destruction of the offending picture by Dumas' irate son-in-law produced a lively sensation in Paris, and the exhibition appears to have been not unworthy the attention thus drawn to it.

Of course the exhibit of this society must be very small compared with the enormous collection of canvases at the Salon, and the few scores of pictures displayed were readily accommodated in the new exhibition hall lately constructed by the picture dealer, George S. Petit, in the Rue de Sèze. Many of the contributions were in the characteristic styles which have secured for their authors a reputation for excellence, so uniform as to become almost monotonous. The Spaniards of Worms, the village girls of E. De Beaumont, the landscapes of Roger Jourdain, were abundantly represented, together with the cats and kittens of Lambert and the flowers and peacocks of Madeleine Lemaire. Vibert's principal picture showed a cardinal gazing skyward in a musical ecstasy. Detaille's only important work was a "Souvenir of the Grand Manœuvres," painted with his usual accuracy and spirit.

Louis Leloir made a brilliant display, ranging from fans, across which birds and women were flying with airy lightness, to groups of figures painted with commendable vigor and lifelike expression. Maurice Leloir's exhibit was scarcely inferior to his brother's; his most striking picture portrayed with great vivacity the seizure of a cocotte by three black-garbed officers of the law. Heilbuth and Français sent attractive landscapes. The latter, who is a veteran water colorist, had succeeded in giving a special melancholy charm to his "Abandoned Home"—a poor cottage with a branching tree and a bit of sky illumined by the setting sun. Some charming views of Paris and some clever figure pieces were contributed respectively by Harpignies and Le Blant, the two new members of the society. An elaborate and highly decorative aquarelle, exhibited by Doré, is illustrated upon page 7, and the other drawings, given herewith or published last month, will convey a good idea of the work of De Beaumont and the two Leloirs.

THE BELGIAN "SALON" AT PHILADELPHIA.

CONCLUSION.

I HAVE already spoken of the influence of Delaroche. Another fecundating influence in the Belgian school was Courbet. At a certain epoch Courbet went over to Brussels, lived there awhile, and displayed his works in the exhibitions. At about the same time, Couture visited Belgium, discovered Alfred Stevens, and kissed him in a crowded Salon for his picture of the masqueraders. It was the accolade of a high priest, the consecration of a genius to his vocation. From all these influences, Belgian art has proceeded in ways absolutely French. How completely emulative of Courbet is the weak, stretched, empty scene of the "Death of a Pitman," by Sacre!—apparently an imitation of the "Interment at Ornans." The same Sacre, in an impressionist "Milliner," endeavors to rival Manet. The whole exhibition bursts with these secrets derived from somebody else, these half-hints intended to show that the Belgians are not so provincial as you might think them, but have actually heard of Millet, and of Fortuny too. I have before spoken of a farmyard, by Verhaert, almost like Jimenez in treatment; but the awful, and rather tiresome, severity of Millet is attempted in Meunier's "Tapping in a Steel-Foundry," where the unwrinkled figures look inexpressibly dull, magnified to the size of life, and distributed without any knowledge of composition or light and shade.

The interpreter who understands Courbet best is Struys, who cannot color a particle, but who sends large pictures like the most vigorous charcoal cartoons. One of these is "Dishonored," a girl coming back in shame to her harsh father, the village shoemaker. Another is "Forgotten," a sort of Marguerite in a church seat. These are hardly paintings, but they are very robust designs, with harsh, correct, and vigorous modelling, and outlines like a master's stroke with the flat of a crayon.

There is one E. Carpentier, who contributes "The Refugees"—very quickly sold—it shows French royalists escaping from a back gate, but brought to bay by Jacobins waiting armed behind the adjacent wall; a faithful peasant, whose tracks mark the snow from the ambushed revolutionists, holds the aristocrats in check and dissuades them from fighting. Another of his pictures shows "Un Seducteur," a cock of the village invading the kitchen of a country beauty and her blind mother. There is a dreadful greenish tone all over these two pictures; but the dramatic sense is there, and secures their popularity.

A painter quite impregnated with Delaroche is A. Robert, who contributes "Charles V. Before his Death," in life-size. In the seclusion of St. Just, a couple of Jeronymite monks hold up before the abdicated sovereign that picture of Titian's where Charles and his son Philip, emperors on earth, are portrayed as suppliants in heaven.

"The Last Gladiatorial Contest" is contributed by a member of the Belgian Governmental commission, one of the committee who judged and accepted all the contributions. His name is Stallaert, and he is the first Professor at the Brussels Academy, and he paints a surprisingly bad picture of a capital subject. The theme is that heroic Christian, Almachus, who leaped into the arena, separated the fighters, and aroused the conscience of Constantine to the abolishing of circus